

# THE RCM MAGAZINE



Volume  
XXVI

1930

Number  
1



# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R·C·M UNION



*"The Letter killeth, but the Spirit giveth Life"*

VOLUME XXVI. No. 1

FEBRUARY, 1930



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# THE R.C.M MAGAZINE

VOLUME XXVI

No. 1

## EDITORIAL

THERE has been some slight delay over the issue of this number, for which the Editor proffers his apologies—for the delay, be it noted—but this was unavoidable owing to the time it took for the Committee to decide upon various alterations in the design and printing of the MAGAZINE. Mr. Kruger Gray has given invaluable help in this direction. I am able, at least, to thank *him*, but the others being members of the Committee, I cannot thank, and, indeed, they have asked to remain anonymous. I feel, therefore, that my theme should be "How wonderful they are . . . the nameless ones," for I sincerely hope (and I believe all our readers will agree in this) that the whole style of the MAGAZINE—except, of course, for the Editorial, which still maintains its common level—owing to their enterprise has vastly improved.

I have always been most anxious to gain warmer support from present Collegians ever since, nearly five years ago now, I took over the Editorship. Our supporters in this quarter have, I think, increased in number, but they might still increase very considerably. At present we have four very hard-working "present Collegians" on our Magazine Committee, among whom we are exceedingly glad to welcome Miss Betty Inskip. I am going to suggest that in one number *per* year, we should print in the MAGAZINE the names of all the Committee, so that everyone should know how to get into *personal* contact with the MAGAZINE. Writing is not the same thing as a mutual exchange of opinions.

It is with this idea in view, too, that we have opened "College Notes and News" to which Collegians are warmly invited to give support. Further, it was decided at our last Committee meeting that for every number an article should be forthcoming from someone *in College*.

May I again, then, urge present Collegians to try and outnumber the host of our readers among the Old Collegians, who surely appear a formidable throng by comparison?

\* \* \*

We regret very much to hear that Mr. Broadbelt is leaving us. He joined the College in 1891 and was on the permanent staff in 1892, so that he has given loyal service to the College now for thirty-nine years, and one and all will miss his kindly presence. We send him our good wishes in his retirement.

Mrs. Flowers, too, has left us. Everyone knows the work she did on the domestic staff, although few realise that she worked at College



for no less than thirty-three years. She retired last July, and in the autumn the professional and administrative staff presented her with a wireless set as a proof of their appreciation.

\* \* \*

In this number our warm thanks should go to Lady Cynthia Colville for giving us so vivid an account of "Berkeley Square," and to Messrs. Newman and Nicholson for their excellent articles on such widely differing subjects. I must also give this reminder about the Cologne Opera Fortnight. It starts on 21st April and continues to 4th May. The repertoire includes works by modern German and French composers, as well as by Mozart, Wagner and Puccini. A visit to Cologne at such a time is really worth while. Enquiries about fares, accommodation, music and the general expenses, which are unusually moderate, should be made to H. C. King-Stephens, Esq., 6 Domhof, Cologne. I am not an advertising agent, but I do not want anyone to miss a good thing from ignorance of it.

R.G.C.

## DIRECTOR'S ADDRESS

EASTER TERM, 1930

AT the beginning of each year and this first day of Term, as we stand with a Year behind us and the Year before us, we are supposed, in a spirit of penitence for the past and hope for the future, to make some resolutions, backed by our experiences and fortified by some kind of determination. As the clock strikes the Old Year dead the world generally joins hands and asks the question, "Should old acquaintance be forgot?" and there never is any answer given to it. I expect the reason for that is we don't like to commit ourselves; we know, only too well, that some old acquaintances *must* be forgot if we are going to make headway, and we don't know which. Some streak of laziness, some habit of excuse, some tendency to grievances, some misplaced enthusiasm, some over-elaboration in dress, some restlessness of one's surroundings, some too great addiction to cigarettes and scattering of cigarette ends, burnt matches and waste paper in odd corners, some interesting conversations at inconvenient times, some too generous demand on Common Room writing paper, some tendency to make a fresh start to-morrow. We have all got acquaintances of this sort, old acquaintances, hard to part from. But at the moment of midnight on this particular New Year your Director and that old veteran of choral fame, Sir Henry Coward (aged 80 and knowing better) were undertaking, for the first (and I hope the last) time in our misspent lives, a Charade. We two only; when I tell you that



we first hid for a considerable time in an obscure corner of a room in an old-world Inn, in the ancient city of Chester, you will realise the appropriateness of our surroundings. Neither of us could think of a word, our hearts were too full. Neither could we think of any plot or situation (other than the uncomfortable one we found ourselves in), for our nerves were (through no fault of our own) too unsteady. And suddenly it came to us, the moment of decision and action were one. Full of inexperience, tintured with hope and greatly daring, as you can guess, we addressed ourselves to our parts, and in three scenes, dramatically appropriate, short, and in entire silence, as well on the part of the audience as on our own, the tragedy was played. No one, I need hardly say, had any idea what it was about, no one was near guessing, and, on returning, we both considered, and I think legitimately, we had scored a success. The word chosen was "Nothing," and both the plot and the acting lived up to the title. We both learned that night from experience never again to attempt to do anything for which neither of us had the slightest qualification, and the well-merited silence of a most indulgent audience was a fine tonic to our resolution. We two, who have helped in our time to make more noises, in greater numbers, than most other people learned, in a bitter school that frosty night, that some simple things are very difficult, and that however well we have been able to make others do things for us, we were totally unable to do this simple thing for them. They really were delighted.

A well-known master of my acquaintance once said to his class, "Don't mind giving yourselves away—you have done that already." That is an excellent motto for 1930 for all of us.

I think that another excellent resolution would be that we should all talk less and think more; these are grand days for talking, everything incites us to it. We feel that a good talk as to how a thing should be done is very nearly the same as doing it. From Parliaments down to the humblest collection of people, busied about any particular idea, the amount of talking done is portentous. Of course, talking is very attractive, it is companionable, but the stimulus comes mostly from the people we are talking to. Thinking for ourselves, on the other hand, is like playing left hand against right in squash racquets or fives, where you have yourself to supply with problems and resolutions, and in the process you strengthen your powers of concentration, of co-ordination and reliance. The amount of time spent on committees and conferences is a serious strain on the working hours of life, and it is true to say that many societies seem to be formed with the particular object of giving some people who have little to do an opportunity of being busy in the agreeable ways which meetings and committees provide. Blue books, agendas, minutes, digests, reports, lie thick upon one's table and make one wonder



where the end will be. If a man has got anything to say, or even if he hasn't, he must needs talk to someone about it and so set the ball rolling, or he will straightway write a book about it. This is especially true of Music. Every day some new book appears—"How to play" or "sing" or "write" music or "understand" it or to "interpret" it. Every other teacher feels impelled to tell the rest how they should do their work, hinting gently that his method is the only road leading to salvation. Appreciation in Music has been a veritable gold mine for discussions in print, and the actual performance of works is obscured by the myriad points of insistence on what is supposed to be the only right way.

Of making of many books there is no end, and too much study is a weariness to the flesh. How true, and especially when it says "of making of these addresses there is no end, and too much listening to them is a weariness to everybody." It is a curious thing that as the world grows older, and as you might imagine, wiser from the talking of all the previous generations, it should go on talking more and more instead of sitting down quietly and thinking over what the other generations have said to it. Fancy the feelings of that old man, thousands of years ago, who made this remark, if he saw us to-day with books everywhere, journals, magazines, reviews and newspapers in profusion. He probably would have thought that we had gone book-mad, that the study of them had become not weariness to the flesh, but an incurable insanity. But he would not have known that with the growth in the number of books the study of them has generally declined in ratio. We don't read books, we skim them. We don't read newspapers; we absorb the headlines. When we skim we don't, as we do with milk, get the cream and grow fat on it, but we find ourselves generally at the end of it unable to say more than that it was an interesting story in which someone did something to some other, somehow, somewhere, sometime. That is the sum total of all we can say about it. It is better to possess a few books even if the pages are uncut than to possess a larger number whose insides you have practically cut altogether. Ruskin once said: "A man who has read one book really well is a well-read man." I would add that a man (or woman, too) who has once learned to skim books has learned a very dangerous thing and will find that skimming is a very thinning process. It is not the number of books that produces this effect, it is that many have been seduced from the proper reading of anything by the headlines of newspapers, which, if large enough to attract our attention and exciting enough to rouse our interest, may induce us to read about a sensational murder or the love romance of the shimmering bride, or the million-pound legs of a famous dancer. Equally, when headlines show us a glance of some happenings that do not interest us, we can all the more easily



give them the go-by. I doubt if 30 per cent. of the people would read the daily papers if there were no headlines. To be obliged to read several lines before finding out what the thing is about is nowadays just ridiculous. Time is too short to be wasted in this digging for gold; if it is not lying on the surface, it is not for us. It is largely a matter of power of attention. Every time you depend on some vivid impression to make you awake to a fact, the difficulty to respond increases. The moment you get used to a stimulant it ceases to be one; the moment you get used to anything, however novel, it ceases to strike you. This is the same with advertisements, cold baths, prisons, food, husbands and wives, aeroplanes. The only reason that people are inventing new motor horns is that if you get used to the sound of one you cease to notice it and so get run over. If the bull only had the opportunity of getting used to the red rag, he'd be as gentle as you wish (and probably choose some other colour to be annoyed with). If you have to sleep near a railway the trains prevent you from doing so the first night, less the second and on the third you can't sleep if the trains don't run. Imagine the jolly state of affairs in our roads when our ears are so accustomed to every kind of sound that the new form of motor horn will be one that makes no noise at all and we shall jump out of the way of an approaching juggernaut by the force of the silence. I believe we could remove the ill effects which our Income Tax Assessment puts upon us monthly if we could induce the Board of Inland Revenue to send it to us daily. Very few have the patience nowadays to read the old-fashioned novels of Scott, Thackeray, Trollope or Eliot, in which the plot develops slowly and the descriptions are considerable. The pleasures of fine reading are a very different thing from the excitement found in unravelling the mystery of the mutilated body of an Edgar Wallace hero; but no one to-day wants a situation or a sunset described by Scott, as only he can, or can read through the slow unfolding of a scene in life as real as our own, if it is not done in the terse and vivid language of at least two detectives and a crook or two. Lives now are more often illustrated than written, character is paragraphed with headlines, romances are written and conceived in italics. All this, of course, is largely due to the cinema and picture papers. In fact, all the big newspapers have bowed to the necessity of having at least one page of pictures (and some of them are magnificent), and I suppose it would be considered a scandal if there were no crossword puzzles. It seems strange that at a time when the range of news is greater than ever, and when the time for reading it is more constricted, these fascinating forms of puzzles should add further distractions to the readers. Have you ever done a crossword puzzle, or tried to do one? I never have, partly from laziness, partly from cowardice to discover my complete inability to spot the



winning word, partly from the look on the faces of the people who try very hard to do them, and most of all by the look on the faces of those who do them successfully. Monday mornings in our Professors' luncheon room the conversation often turns on the solution of the previous Sunday's crossword. Everybody seems to have solved it successfully and no one yet has ever won a prize, and they start the week with a curious spiritual pride and a sense of physical strain which comes from this ability to look across with one eye and down with the other. I have stayed in houses at week-ends when all works of reference are laid under tribute, when the ordinary amenities of life cease for a time and the most doubtful variant of a long-since deceased word was exhumed from a dictionary and given the grim joy of a resurrection. Against all these devastating influences set a firm and cheerful front; fill in the gaps of your own experiences with the wider experiences of others. Back your work and your interests. The harder you work the more you want, and deserve, leisure. The more special your work, the more need for variety in other ranges of interest. The more you spend your time making noises of one kind or another the more you should make of the silences which come your way (there has just been discovered a new and fatal disease in parrots and we must look out not to catch it).

It may seem strange that I am preaching the desirability of reading, reflection and quiet in a place dedicated to noises mixed in marvellous profusion. Our Founder, King Edward, wisely ordained that this College should stand in what was fifty years ago a great open space, where not even the loudest singer, singing her highest notes, could disturb anyone. It was lucky we were first on the field, for all those who have gradually crept nearer to us, and on all sides, with their buildings, have done so at their own risk and have to bear with you as best they may. It is a painful inoculation, but it makes them very strong in suffering. They suffer in silence; let us rejoice in it.

The New Year brings with it a few changes in the College, of general interest to most, and particular interest to some. We have lost by death Dr. Barkworth, a distinguished member of the College, who has rendered the most kind-hearted service to it and to many a student. Two of his Operas have lately been performed here, "Romeo and Juliet" and "Fireflies." He made generous contributions in many directions, both here and at Cambridge, and will always be remembered by those who have been lucky enough to go for motoring journeys abroad with him. His last thought for the College was expressed in a letter to me a month before his death. He hoped that in his new home in Geneva he would see many a student and professor who needed a holiday, they would always be sure of a delighted welcome.

Mrs. Magniac's death leaves a gap we much deplore. It is



indeed sad that so gifted a teacher with the personal charm which was hers should have been snatched away. Of Colonel Benson I spoke last term; the Benson Room is now in use and stands as a permanent memorial of him. Dr. Harper, our Honorary Physician since the foundation of the College, has died at a ripe old age; he will be gratefully remembered by many generations of scholars whose physical welfare was his special care.

And now for a word or two about some members of our Staff. All of you who know Mr. Broadbelt (and who does not in his A.R.C.M. connection?) will hear with real regret that on his doctor's advice, and after 38 years of work for the College, he is going into retirement. Mr. Perry, the head of the General Office for so many years, takes over Mr. Broadbelt's work, and in his new office and in quieter surroundings will preside over the destinies of the A.R.C.M., Scholarships, etc., with ripe experience and excellent well-known methods. Mr. Hare becomes the head of the General Office; his good temper and the many trials you have so often put him through have fitted him peculiarly for this disturbed job. If there be any "hare and hounds" in the General Office, I put my money on the "Hare" every time. Edwards has been called away to a higher sphere of work and influence, and is now running the affairs of Marconi House, and I have lost a most exacting and kindly slave-driver. We welcome back Mr. Benjamin, Mr. Lloyd Powell and Mr. Anson from Australia and Mr. Colles from Italy.

You who start your course to-day will, I hope, find your happiness in the life of the College; you will contribute to its well-being and will also share it. Read, mark, learn and inwardly digest what your teachers tell you and, bringing your own wits to bear, make of it something which is all your own, and the best of luck go with you. And so to lunch!

### "BERKELEY SQUARE"

TO say that the performances of Mr. Balderston's play, "Berkeley Square," by the Dramatic Class on November 27th and 28th, and again on December 9th, constituted a notable event in the annals of R.C.M. artistic production is to express a vital truth in commonplace and conventional terms.

The production of this comedy would have been a remarkable achievement for a company of students who were primarily concerned with dramatic art, for in length and scope alone it is a formidable undertaking. And if it be asked why youthful musicians should have attempted and carried through a play of this description, the answer surely must be found in the fact that, whereas for all young people

something is to be gained from serious study of the technique and scope of drama, for musicians the effective use of the spoken word and the mastery of combined expression and restraint involved in all dramatic representation have a very special value.

To singers particularly, and not least to those who have an eye to an operatic stage in the future, the acting of such a play, under the conditions that obtained at these performances, must be an educational experience of a high order.

To at least one member of the audience the production of "Berkeley Square" came as an edifying object-lesson in the underlying and essential unity of all art.

The play itself with its fantastic treatment of a really original theme—surely an unusual feature of modern high comedy—has a Barrie-like flavour that is singularly attractive. The hero, Peter Standish, a young American but lately arrived in his ancestral house in Berkeley Square becomes intoxicated with the thought of eighteenth-century England and the thread of his own family story running through it, and he learns to look on History as a continuous river flowing through the chart of Time. Events in the past are like islands now hidden from the man in the boat by a bend in the stream, and the future concealed by another twist in its course further on, but all mapped out and visible as a continuous whole to the man in the aeroplane overhead.

By steeping himself in the old letters and reminiscences of 140 years ago he succeeds in transporting himself back into the character of a former Peter Standish, also newly-arrived from America at the time of the War of Independence, but it is his present ego that lives through the experiences of the earlier century. The resultant incongruities, the occasional failure of the hero to adapt himself to his unfamiliar surroundings, his uncanny knowledge of events that have not yet occurred, the romantic complications and actual changes in the course of the family history to which they give rise—all these ingredients go to make up a whole in which comedy, pathos, and very real beauty all have a share.

In the last Act the pathos reaches an intensive poignancy which makes large demands on the capability of actor and actress. Over-acting or a false note would have been disastrous there.

The action of the play is at moments a shade bewildering. Is the hero transported into the eighteenth century, or is the heroine projecting herself forward into the twentieth? The dividing line between past and present becomes a little blurred. Doubtless this effect is in part intention, and on the whole the balance in this dual story is cleverly maintained in spite of an occasional sense of repetition or "longueurs," which the actors did their best to minimise.

And so successful were they that any half-formed criticism in the



mind of the onlooker resolved itself into admiration of the adaptability and ease with which the memorising difficulty alone of two particularly intricate parts was overcome.

It seems invidious to single out for special mention the individual members of such a uniformly able cast, but it is hardly possible to avoid particular praise of Mr. John Huson and Miss Margaret Jackson in the respective parts of Peter Standish and Helen Pettigrew. From every point of view their performance was an outstanding one, and surprisingly free from any hint of amateurishness. The last Act was a triumph of dramatic effect of which the intensity was deepened by artistic restraint. Peter Standish's versatility and unwearied adaptability in his reaction to continuous emotional adventure was only matched by his persistence in maintaining an unforced American accent.

But perhaps the honours of the evening rest with Miss Jackson. The finish of her acting, heightened by personal charm and by true dramatic feeling, was truly amazing, and her future career will be watched with interest. It is certain to be a distinguished one.

Miss Nyasa as Marjorie Frant, Miss Aveling as Miss Pettigrew, Mr. Philip Warde as Tom Pettigrew, Mr. Thomas Dance as Mr. Throstle, were particularly good in their respective parts, Miss Aveling's performance being especially capable and attractive, and the minor characters acted with a distinction that gave an even and harmonious character to the whole performance, for indeed without this the most brilliant acting by the principals would have been entirely inadequate.

In a production of this kind it is obvious how much is due to the distinguished producer (Mr. Cairns James), to the manager (Mr. Procter Gregg) and to the stage manager (Mr. Haigh). Mrs. Gotch, as usual, showed herself a brilliant "Mistress of the Robes," and the lighting and scenery were beyond praise. The lighting effects of the Parry Theatre are really remarkable and, as the curtain goes up, produce an appreciative gasp of admiration from the most sophisticated audience.

In a college performance it is obviously impossible to ignore the orchestra and conductor. The admirably chosen programme of Boyce and Holst made charming incidental music, and what was officially described as a scratch orchestra, under the able conductorship of Mr. G. Corbett sounded like a small orchestra of picked players.

Altogether this was a red-letter evening for performers, professors, past and present students, and the audience generally, and the exhilarating sense of success which it engendered will only be satisfied by the assurance of fresh achievements along the same line.

C.C.

### "BERKELEY SQUARE"

The music before and during scenes at all performances  
was as follows :—

Symphony No. 1 .. .. .	Boyce
Ostinato (St. Paul's Suite) .. .. .	Gustav Holst
Suite .. .. .	George Muffat
Dance Tunes .. .. .	Muffat and Rogers
Symphony No. 3 .. .. .	Boyce

Conductor: GEOFFREY CORBETT, A.R.C.M.

#### Characters :

	27th Nov.	28th Nov.
Maid .. .. .	ROSEMARY NYASA	NANCY COWEN
Tom Pettigrew .. .. .	PHILIP WARDE	PHILIP WARDE
Miss Pettigrew .. .. .	ELISABETH AVELING	ELISABETH AVELING
The Lady Anne Pettigrew ..	MERIEL ST. C. GREEN	MERIEL ST. C. GREEN
Mr. Throstle .. .. .	THOMAS DANCE	THOMAS DANCE
Helen Pettigrew .. .. .	MARGARET JACKSON	MARGARET JACKSON
The Ambassador .. .. .	LEONARD VOKE	LEONARD VOKE
Mrs. Barwick .. .. .	AINGELDA ESMONDE	AINGELDA ESMONDE
Peter Standish .. .. .	JOHN HUSON	JOHN HUSON
Marjorie Frant .. .. .	NANCY COWEN	ROSEMARY NYASA
Major Clinton .. .. .	JOHN GIBSON	JOHN GIBSON
Miss Barrymore .. .. .	MARJORIE HAVILAND	ELISABETH AVELING
The Duchess of Devonshire	PHYLLIS GODDEN	PHYLLIS GODDEN
Lord Stanley .. .. .	JOHN GREENWOOD	JOHN GREENWOOD
Sir Joshua Reynolds .. .. .	CLIFFORD WHITE	CLIFFORD WHITE
H.R.H. The Duke of Cumberland, K.G. .. .. .	MR. JAMES	MR. JAMES

#### Guests :

Celia Green, Beryl Sleigh, Emlyn Bebb, Columb Kelly.

#### Characters :

	9th Dec.
Maid .. .. .	NANCY COWEN
Tom Pettigrew .. .. .	PHILIP WARDE
Miss Pettigrew .. .. .	ELISABETH AVELING
The Lady Anne Pettigrew ..	MERIEL ST. C. GREEN
Mr. Throstle .. .. .	THOMAS DANCE
Helen Pettigrew .. .. .	MARGARET JACKSON
The Ambassador .. .. .	LEONARD VOKE
Mrs. Barwick .. .. .	AINGELDA ESMONDE
Peter Standish .. .. .	JOHN HUSON
Marjorie Frant .. .. .	ROSEMARY NYASA
Major Clinton .. .. .	JOHN GIBSON
Miss Sinclair .. .. .	MARJORIE HAVILAND
The Duchess of Devonshire	PHYLLIS GODDEN
Lord Stanley .. .. .	W. EMIL HAIGH
Sir Joshua Reynolds .. .. .	JOHN GREENWOOD
H.R.H. The Duke of Cumberland, K.G. .. .. .	MR. JAMES

#### Guests :

Celia Green, Beryl Sleigh, Emlyn Bebb.

#### Footmen :

John Sharwood, Eric Grant.



Produced by CAIRNS JAMES, HON. R.C.M.  
 Manager: HUMPHREY PROCTER-GREGG, HON. A.R.C.M.

Stage Manager: W. Emil Haigh.  
 Dresses by Mrs. R. B. Gotch, Hon. R.C.M.  
 Scenery painted by Simpson Robinson.

## IN THE OPERA THEATRE

IN the Parry Theatre a Private Performance of Current Repertory was given on Wednesday, 20th November, 1929, at 8 p.m., of "Lohengrin" (Bridal Scene) Wagner; "A Good Solution," a Mime Ballet by Penelope Spencer, set to music selected by the Author from Handel's Harpsichord Compositions, and scored for Small Orchestra by Leonard Isaacs; "The Flying Dutchman" (Act II) Wagner.

### "LOHENGRIN" (Bridal Scene)

#### *Characters :*

Lohengrin .. .. .	HOWARD HEMMING
Elsa .. .. .	ELIZABETH RYAN
The King of Brabant .. .. .	RODERICK LLOYD
Telramund .. .. .	ERIC GRANT

#### *Knights, Noble Ladies and Followers of Telramund :*

Emlyn Bebb, A. Bamfield Cooper, John Gibson, George Hancock, W. Emil Haigh, Alex Henderson, D. Morgan-Jones, Robert Davies, John Sharwood.  
 Betsy de la Porte, Blanche Douthwaite, Celia Green, Rose Greenway, Vera Griffith, Isabel Jeeves, Cecilia Heyworth, Joyce McGlashan, Kathleen Sleigh, Jane Vowles, Kathleen Wilson.

#### *Pages :*

Kathleen Toby, Sheila Barns, Doris Banner, Marion Crabtree.

#### *Scene : A Chamber in the Castle of Brabant.*

Conductor: MR. H. GRUNEBBAUM, HON. R.C.M.

### "A GOOD SOLUTION"

#### *Characters :*

The Mother .. .. .	KATHERINE CRASTER
The Daughter .. .. .	DAPHNE FOX
An Elderly Suitor .. .. .	JOHN GREENWOOD
A Much Younger Suitor .. .. .	ROSEMARY NYASA

#### *Maids :*

Sylvia Spencer, Mary Murray, Nancy Cowen, Juanita Triggs.

#### *Pages :*

Isla MacGilchrist, Mary Simmons.

Produced by MISS PENELOPE SPENCER, HON. R.C.M.  
 Conductor: LEONARD ISAACS, A.R.C.M.

### "THE FLYING DUTCHMAN" (Act II)

#### *Characters :*

Senta .. .. .	MARJORIE WOODVILLE
Mary .. .. .	MARY MIDGLEY
Eric .. .. .	A. BAMFIELD COOPER
Daland .. .. .	ALEX HENDERSON
The Dutchman .. .. .	GEORGE HANCOCK

#### *Chorus :*

Doreen Daniell, Blanche Douthwaite, Aingelda Esmonde, Elaine Gill, Phyllis Godden, Celia Green, Rose Greenway, Vera Griffith, Meriel St. C. Green, Cecilia Heyworth, Grace Houston, Isabel Jeeves, Joyce MacGlashan, Hilda Rickard, Kathleen Sleigh, Jane Vowles, Marjorie Westbury, Eugenie Walmsley.

*Scene :* Interior of Daland's House.

Conductor: MR. H. GRUNEBaum, HON. R.C.M.

Producer: CAIRNS JAMES, HON. R.C.M.

Manager: HUMPHREY PROCTER-GREGG, HON. A.R.C.M.

Stage Manager: W. Emil Haigh.

Musical Staff: Eric Warr, Albert Kennedy.

Costumes arranged by Mrs. R. B. Gotch, Hon. R.C.M., and Miss Henry Bird.

Screen in "Lohengrin" by Miss Dorothy Darnell.

An account of "Berkeley Square" is given, together with the programme, on another page.

## THE R.C.M. PATRON'S FUND

The following programmes were performed during the Michaelmas Term.—

### 18th OCTOBER — FOR EXECUTIVE ARTISTS

Conductor: MR. AYLMEr BUESST

CONCERTO (Scottish) for Pianoforte, Op. 55 .. .. Alexander Mackenzie  
KATHLEEN MURRAY (Royal Academy of Music).

ARIA .. "Roberto, O tu che adoro" (*Roberto il Diavolo*) .. Meyerbeer  
NORAH MOORE (Pupil of Mr. Dawson Freer).

CONCERTO for Violin, in G major (two movements) .. .. Mozart  
MONA LEIGH.

FIVE SONGS .. .. "In Green Ways" .. .. Herbert Howells  
Song group for Soprano and Orchestra.

Conducted by THE COMPOSER.

a. "Under the Greenwood Tree" (*Shakespeare*).

b. "The Goat Paths" (*James Stephens*).

c. "Merry Margaret" (*John Skelton*).

d. "Wanderers' Nachtlied" (*Goethe*).

e. "On the Merry First of May" (*C. Birkitt Parker and*

*Claude Areling*).

MABEL RITCHIE (Royal College of Music).



15th NOVEMBER  
FOR COMPOSERS AND EXECUTIVE ARTISTS

Conductor: MR. ADRIAN BOULT

- |  |       |              |
|--|-------|--------------|
| PRELUDE from "Requiem da Camera" (1924)                  | .. .. | Gerald Finzi |
| AIR .. "The term is past" ( <i>The Flying Dutchman</i> ) | .. .. | Wagner       |
| JOHN MOTT (Royal College of Music).                      |       |              |
| CONCERTO for Pianoforte and Orchestra, No. 2, in C minor |       | N. Medtner   |
| JACQUELINE TOWNSHEND (Royal Academy of Music).           |       |              |
| SYMPHONIC IMPRESSION for Orchestra, Op. 8                | .. .. | Alan Bush    |
| Conducted by THE COMPOSER.                               |       |              |

6th DECEMBER — CHAMBER MUSIC CONCERT  
BY

THE MARIE WILSON STRING QUARTET

- | MARIE WILSON (1st Violin)  |       | GWENDOLEN HIGHAM (2nd Violin) |    |    |    |    |                     |
|----------------------------|-------|-------------------------------|----|----|----|----|---------------------|
| ANNE WOLFE (VIOLA)         |       | PHYLLIS HASLUCK (Violoncello) |    |    |    |    |                     |
| QUARTET in G Major (K 387) | ..    | ..                            | .. | .. | .. | .. | <i>Mozart</i>       |
| QUARTET                    | .. .. | ..                            | .. | .. | .. | .. | <i>F. Delius</i>    |
| QUARTET in C major         | .. .. | ..                            | .. | .. | .. | .. | <i>Gordon Jacob</i> |

[This work, which is dedicated to the Spencer Dyke Quartet, was first performed by them in January of this year.]

## COLLEGE CONCERTS

WEDNESDAY, 16th OCTOBER (Chamber)

- |   |   |                           |
|---|---|---------------------------|
| TRIO for Pianoforte, Violin and Horn, in E flat, Op. 40 .. .. .   |   | <i>Brahms</i>             |
| MILlicENT SILVER, A.R.C.M., BARRACK PULVERMACHNER, A.R.C.M. (Scholarship Exhibitioner),<br>FREDERICK WALDING (Scholar). |   |                           |
| ARIA .. .. .  | "Deh, vieni" ( <i>Figaro</i> ) .. .. .  | <i>Mozart</i>             |
| SONG .. .. .  | My heart is like a singing bird .. .. . | <i>Parry</i>              |
| JOAN GILBERT.   |   |                           |
| PIANOFORTE SOLOS .. .   |   |                           |
| a. Intermezzo in E flat major, Op. 117 .. .   | } .. .. .                               | <i>Brahms</i>             |
| b. Rhapsodie in G minor, Op. 79 .. .  |   |                           |
| c. Bruyères .. .. .   |   | <i>Debussy</i>            |
| d. Capriccio in F minor .. .. .   |   | <i>E. von Dohnanyi</i>    |
| FREDERICKA HARTNELL, A.R.C.M. (Scholar).  |   |                           |
| SONATA for Violin and Pianoforte, in E flat, Op. 18 .. .. .   |   | <i>Richard Strauss</i>    |
| ERNEST J. SEALEY, A.R.C.M., DOROTHEA ASPINALL, A.R.C.M. (Scholar).  |   |                           |
| VIOLONCELLO SOLO .. .. . Sonata in A major .. .. .  |   | <i>Boccherini</i>         |
| JAMES WHITEHEAD (Scholar).  |   |                           |
| MADRIGALS .. .. .   |   |                           |
| a. Sister, awake (five voices) .. .. .  | } .. .. .                               | <i>Thomas Bateson</i>     |
| b. Cupid in a bed of roses (six voices) .. .. .   |   |                           |
| c. O, softly singing lute (six voices) .. .. .  |   | <i>Francis Pilkington</i> |
| d. Hark all ye lovely saints (five voices) .. .. .  |   | <i>Thomas Weekes</i>      |
| ELMA HADDOW, A.R.C.M. (Exhibitioner), MARJORIE SMITH (Scholar)  |   |                           |
| MARJORIE PARKER (Exhibitioner), MURIEL KISTNER (Exhibitioner),<br>D. MORGAN JONES (Scholar), RODRICK LLOYD (Scholar).   |   |                           |

Accompanists—GEOFFREY CORBETT, A.R.C.M., DOROTHEA ASPINALL, A.R.C.M.

## TUESDAY, 29th OCTOBER (Second Orchestra)

- OVERTURE .. .. "Egmont" .. .. .. Beethoven  
 Conductor—LESLIE RUSSELL.
- THEME AND VARIATIONS, from Suite No. 3, in G .. .. Tchaikovsky  
 Conductors—HAROLD GRAY, GEORGE WELDON.
- SYMPHONY No. 7, in C .. .. .. Haydn
- CONCERTO for Pianoforte and Orchestra, No. 5, in E flat, Op. 73 (*Emperor*) .. .. Beethoven  
 ALEC TEMPLETON (Chappell Exhibitioner).  
 Conductors—WILFRID KEALEY, RALPH NICHOLSON, GEOFFREY CORBETT.
- OVERTURE .. .. Euryanthe .. .. .. Weber  
 Conductor—ALBERT KENNEDY.

Conductor—DR. MALCOLM SARGENT.

## FRIDAY, 1st NOVEMBER (First Orchestra)

- CONCERTO for Violoncello and Orchestra, in B minor, Op. 104 .. .. Dvorák  
 OLIVE RICHARDS, A.R.C.M. (Associated Board Exhibitioner).
- CONCERTO for Two Pianofortes and Orchestra .. .. Arthur Bliss  
 LEONARD ISAACS, A.R.C.M. (Associated Board Exhibitioner), WILMA A. STEVENSON.
- SYMPHONY, in D minor .. .. .. Cesar Franck

Conductor—DR. MALCOLM SARGENT.

## THURSDAY, 7th NOVEMBER (Chamber)

- ORGAN SOLO .. .. Chorale, in A minor .. .. Cesar Franck  
 J. MEGAN WILLIAMS.
- TWO ARIAS from Church Cantatas, with Pianoforte and Hautboy Obligato .. .. Bach  
 "Schäme dich, O Seele, nicht" (147)  
 "Gott, der Herr, ist Sonn' und Schild" (79)  
 MERIEL ST. C. GREEN, A.R.C.M.  
 Pianoforte—GRACE WILLIAMS (Scholar). Hautboy—SYLVIA SPENCER (Scholar).
- PIANOFORTE SOLO .. .. Sonata in one movement .. .. Helen Perkin  
 HELEN PERKIN, A.R.C.M. (Scholar).
- VIOLIN SOLOS .. .. a. Nocturne in C minor, Op. 16, No. 3 .. .. N. Medtner  
 b. La Vida Breve .. .. de Falla-Kreisler  
 ALBERT CURRAN (Scholar).
- PIANOFORTE SOLO .. .. Fantasia and Fugue, in G minor .. .. Bach-Liszt  
 MILLICENT SILVER, A.R.C.M.
- SONGS .. .. a. Le Secret .. .. }  
 b. Les Roses d'Ispahan .. .. }  
 c. Fleur jetée .. .. } .. .. Fauré  
 WINIFRED JEEVES.
- TRIO for Flute, Hautboy and Pianoforte, in D minor, Op. 10 .. .. Alec Templeton  
 JAMES HOEMAN (Scholarship Exhibitioner), HAYDN LYONS (Scholarship Exhibitioner),  
 ALEC TEMPLETON (Foli Scholar and Chappell Exhibitioner).

Accompanist—GEOFFREY CORBETT, A.R.C.M.

## THURSDAY, 21st NOVEMBER (Chamber)

- SERENADE for Flute, Violin and Viola, in D major, Op. 25 .. .. Beethoven  
 JOHN FRANCIS (Scholar), KATHLEEN CURRY, A.R.C.M. (Scholar), MARY GLADDEN, A.R.C.M.
- SONGS with String Quartet Accompaniment .. a. Tuo mi chiami .. .. D. Scarlatti  
 b. Dire non voglio  
 RUTH KING, A.R.C.M. (Exhibitioner).  
 Accompaniment—  
 VALERIE TUNBRIDGE, A.R.C.M. (Associated Board Exhibitioner),  
 DORRIS WOODLAND (Associated Board Exhibitioner),  
 JEILA ANDREWS, A.R.C.M. (Exhibitioner), MURIEL KISTNER (Exhibitioner).



PIANOFORTE SOLOS .. .. .	<i>a. Prelude in G major, Op. 32</i>	.. } ..	<i>S. Rachmaninov!</i>
	<i>b. Prelude in C major, Op. 32</i>	.. }	
	FLORA SHAW (Scholar).		
VOLONCELLO SOLO .. .. .	<i>Suite</i>	.. ..	<i>Purcell Warren</i>
	<i>a. An absent one</i>		
	<i>b. A little cradle song</i>		
	<i>c. Whims</i>		
	<i>d. So seems it in my deep regret</i>		
	<i>e. A Sunday evening in Autumn</i>		
	BARBARA AMOR-WRIGHT (Scholar).		
SONGS .. .. .	<i>a. By a Bier-side</i>	.. ..	<i>C. Armstrong Gibbs</i>
	<i>b. A Christmas Carol</i>	.. ..	<i>Malcolm Davidson</i>
	PHYLLIS PRESTON.		
SONATA for Pianoforte and Violoncello, in A major, Op. 69 .. .. .		.. ..	<i>Beethoven</i>
LEONARD ISAACS, A.R.C.M. (Associated Board Exhibitioner), MAURICE HARDY (Scholar).			

Accompanists—DOROTHEA ASPINALL, A.R.C.M., RUTH PASCO (Exhibitioner).

**WEDNESDAY, 4th DECEMBER (Chamber)**

ORGAN SOLOS	..	a. Psalm-Prelude, No. 3, Op. 32 (Psalm 23, v. 4)	..	..	..	Herbert Howells
		b. Intermezzo from Sonata No. 6, Op. 119	..	..	..	Rheinberger
		LAURENCE HUDSON.				
SONGS	..	..	..	..	a. The new ghost	A. Vaughan-Williams
		..	..	..	b. The fields are full	C. Armstrong Gibbs
		DORIS MITCHELL, A.R.C.M. (Associated Board Exhibitioner).				
PIANOFORTE SOLOS	..	a. Prelude in B flat, Op. 23, No. 2	..	..	..	S. Rachmaninoff
		b. Prelude in E flat, Op. 23, No. 6	..	..	..	S. Rachmaninoff
		c. Liebeslied	..	..	..	Kreisler-Rachmaninoff
		d. Islamey	..	..	..	Balakirev
		JOHN CAMERON TAYLOR (Scholar).				
SONGS	..	..	..	..	a. Widmung	..
		..	..	..	b. Der Soldat	..
		..	..	..	c. Die beiden Grenadiere	Schumann
		THOMAS DANCE (Exhibitioner).				
PIANOFORTE SOLO	..	..	Sonata in A flat, Op. 110	..	..	Beethoven
		LILIAN HARRIS.				
VOLONCELLO SOLOS	..	..	a. Solo Etude	..	..	W. E. Whitehouse
		(A Scale of five octaves, with Pianoforte Accompaniment)				
		..	b. Allegro	..	..	Galleotti
		DAVID GREENBAUM (Exhibitioner).				
SONGS	..	..	..	..	a. Auf dem Kirchhofe	..
		..	..	..	b. Wiegenlied	..
		..	..	..	c. Das Mädchen spricht	Brahms
		MARJORIE WOODVILLE.				
FANTASY QUARTET for Pianoforte and Strings	..	..	..	..	..	Frank Bridge
		VIOLET KENYON, A.R.C.M. (Associated Board Exhibitioner), ALBERT CURRAN (Scholar),				
		VIOLET BROUGH (Exhibitioner), PHYLLIS GERSON.				

Accompanists—GEOFFREY CORBETT, A.R.C.M., MUIR MATHIESON.

**TUESDAY, 10th DECEMBER (Second Orchestra)**

CONCERTO for Piano/forte and Orchestra, No. 3, in C minor, Op. 37 . . . . . *Beethoven*  
 GEORGE CHILD (Scholar).  
 Conductors—WILLIAM TUBBS, GEORGE WELDON.

PRELUDE . . . . . "Tristan" . . . . . *Wagner*  
 Conductor—WILFRID KEALEY.

SYMPHONY No. 5, in D minor, Op. 107 ("Reformation") . . . . . *Mendelssohn*

CONCERTO for Violin and Orchestra, in A minor . . . . . *Vivaldi-Nachez*  
 VALERIE TUNBRIDGE, A.R.C.M. (Associated Board Exhibitioner).  
 Conductors—HAROLD GRAY, GEOFFREY CORBETT.

OVERTURE . . . . . "Idomeneo" . . . . . *Mozart*  
 Conductor—LESLIE RUSSELL.

Conductor—DR. MALCOLM SARGENT.

## FRIDAY, 13th DECEMBER (First Orchestra)

OVERTURE .. .. .	"Portsmouth Point" .. .. .	<i>William Walton</i>
CONCERTO for Pianoforte and Orchestra, No. 3, in D minor .. .. .	<i>S. Rachmaninoff</i>	
NANCY REED (Associated Board Exhibitioner).		
SCENA .. .. .	Ah! Perfido .. .. .	<i>Beethoven</i>
MARGARET REES, A.R.C.M. (Exhibitioner).		
SYMPHONY No. 4, in E minor, Op. 98 .. .. .	<i>Brahms</i>	

Conductor—DR. MALCOLM SARGENT.

## INFORMAL CONCERTS

There were four Informal Concerts during the Michaelmas Term. Among the many works performed was Alex. Burnard's Pianoforte Solo, "Variations on a Somerset Folk Tune, 'The Watchet Sailor'."

## MIDDAY RECITALS

Recital (No. 28), Wednesday, 30th October, by the Bronkhurst Trio—Marie Wilson, Edward J. Robinson and Henry Bronkhurst. Programme: Trio in C major, Op. 87, of Brahms.

Recital (No. 29), Wednesday, 6th November, by Pierre Tas (Violin), and Leonard Isaacs (Pianoforte). Programme: Sonata for Violin and Pianoforte in G Op. 78, of Brahms.

Recital (No. 30), Wednesday, 20th November, by Gwendoline Parke (Pianoforte). Sonata Op. 110, of Beethoven, and Chopin's Ballade in F minor.

Recital (No. 31), Wednesday, 4th December, by Gethyn Wykeham-George (Violoncello), assisted by Joan Black (Pianoforte). Programme: Bach, Boccherini, Ravel, de Falla and Delius.

## SPECIAL RECITAL

A Special Recital of Organ Music was given by Dr. W. G. Alcock, M.V.O., F.R.C.M., on Wednesday, 4th December, at 4.45 p.m. His programme consisted of works by J. S. Bach, C. H. H. Parry, R. Vaughan-Williams, Charles Macpherson, Cesar Franck, L. Vierne and Saint-Saens.

## STUDENTS' EVENING RECITALS

Recital (No. 63), Tuesday, 5th November, by The Sylvan Trio—Millicent Silver (Pianoforte), Sylvia Spencer (Oboe), and John Francis (Flute). The programme included Trios by Locillet, Alec Rowley and Eugene Goossens; Pianoforte Solos by Bach-Liszt, Brahms and Bax; Oboe Solos by Benedetto Marcello, and Delius; Flute Solos by Bach, I. Dalway-Turnbull, and Henri Busser. Accompanist: I. Dalway-Turnbull.

Recital (No. 64), Tuesday, 26th November, by Emlyn Bebb (Tenor), assisted by Helen Perkin (Pianoforte). The programme consisted of Songs by Bach, Purcell, Handel, Schubert, Brahms, Strauss, Wolf, Armstrong Gibbs, Roger Quilter, Peter Warlock, Vaughan-Williams and John Ireland; Pianoforte Solos by Bach, Saint-Saens, Pasquini, Scarlatti, Liszt, John Ireland, and Jacques Ibert. Accompanist: Cecil Belcher, A.R.C.M.

Recital (No. 65), Thursday, 5th December, by Joan Hordern (Soprano), assisted by Wilfrid King (Organ). The programme consisted of Songs by Debussy, Cesar Franck, Bach and Cyril Rootham, and arrangements by Weckerlin; Organ Solos by Handel, Vierne, Purcell, Rheinberger, Schumann, and Bach. Accompanist: Geoffrey Corbett, A.R.C.M.



Recital (No. 66), Thursday, 12th December, by Marjorie Westbury (Soprano), assisted by Violet Kenyon (Pianoforte). The programme consisted of Songs by Bach, Handel, Mozart, Beethoven, Schubert, Brahms, Hugo Wolf, Erich Wolff, Strauss, Stanford, Charles Wood, Vaughan-Williams, and Peter Warlock; Pianoforte Solos by Chopin and Brahms. Cecil Belcher, A.R.C.M. accompanied.

### JUNIOR EXHIBITIONERS' CONCERT (Teachers' Training Course)

No. 6 of this Series took place on Monday, 9th December. The following took part:—John Mitchell, Edna Basden, Iris Wareham, Jessie Taylor, Dorothy Harrison, Mabel Elborough, Edward Mobbs, Teresa Witty, William Edney, James Payne, Barbara Mahir, Nora Cooper, William Reid, Norman Lavington, Hilda Mercer, Joseph Sussman, William Kirkpatrick, Eileen Ford, John Durnin, John Mobbs, Amy Lewis, Edward Kemmenoe, William Flower, Rose Zafir, Iris Wareham, William Reid, Irene Law, Elsie Banham and Dorothy Murphy.

## THE R.C.M. UNION

### MEETING AT MEMBER'S HOUSE

THIS year the Christmas Term, often rather empty of Union events, was distinguished by a party given by Mr. Adrian Boulton.

It took place on Tuesday, 12th November, at 11 Chelsea Embankment, and even the spacious dimensions of his Music Room were taxed to capacity (as the Americans say) by the 80 or more members who came so eagerly, occupied every inch of floor, and left so reluctantly. Mr. Boulton's hospitality, however, is boundless: he had provided for all contingencies. There were chairs and "most excellent good" refreshments for everyone and after the regular programme of music and supper there was a charming surprise in the shape of a short Song Recital by Mr. Keith Falkner, in which Mr. Boulton and Mr. Howells shared the duty of accompanist. Mr. Falkner, it may be mentioned, had only just got in from singing the bass solos in Bach's B minor Mass that evening. By all accounts that was a memorable performance; this one was too. The "surprise programme" included songs by Stanford, Parry, and Howells. The regular programme was as follows:—

- I. VIOLONCELLO SOLO ... Sonata in G minor ... *Eccles (arr. by J. Salmon)*  
Grave. Courante. Adagio. Vivace.

MISS THELMA REISS-SMITH.

Accompanist: MISS JOAN BLACK.

- II. SONGS ...
  1. How sweet it is to love ... .. *Purcell*  
(From Incidental Music to Dryden's *Tyrannick Love*. 1686)
  2. I see she flies me ... .. *Purcell*
  3. Before Dawn... .. *Benjamin*
  4. My heart is like a singing bird ... .. *Parry*

MISS MURIEL NIXON.

Accompanist: MISS ELLA IVIMEY.

III. EIGHT PIECES FROM "LAMBERT'S CLAVICHORD" ... *Herbert Howells*

1. Lambert's Fireside
2. Sir Richard's Toye
3. H.H. His Fancy
4. Sargent's Fantastic Spirite
5. My Lord Sandwich's Dreame
6. Hughes's Ballet
7. De la Marc's Pavane
8. Sir Hugh's Galliard

MR. HERBERT HOWELLS.

IV. VIOLONCELLO SOLOS ...

1. *Elégie* ... *Fauré*
2. *Mélodie* ... *Frank Bridge*

MISS THELMA REISS-SMITH.

### OTHER UNION FIXTURES

The General Committee met in December and the date of the Annual General Meeting was fixed for Thursday, 23rd January. It was further decided to give a Union Dinner—in accordance with the resolution carried at the Annual General Meeting in January, 1929—the date to be settled by consultation with the College authorities. Accounts of the General Meeting and Dinner will appear in the next number of the MAGAZINE.

MARION M. SCOTT, *Hon. Secretary.*

## IMPRESSIONS AND IMPRECATIONS ABROAD AND AT HOME

BY a seemingly innocent request I find myself asked to do a dangerous thing. It might well be said, "It is impossible but that impressions will come, but woe unto him through whom they come." In the private of one's heart nothing appears more legitimate than to extend the information derived during three and a half months in Austria and Germany by means of sweeping assertions; in other words, by resorting to "general impressions." In this particular case the danger possesses that discomforting form the dilemma, and I feel that it might be only the most skilled matador who could strike with precision between the horns. For perhaps I can do nothing more serviceable than attempt to expose a fallacy with regard to the musical estimation of these countries, which is not merely allowed to prevail, but is even fostered by our musical critics. Nothing, however, could be a less effectual (or less legitimate) method of attack than by opposing one set of general impressions by another. On the other hand an article that fills such a place as this neither calls for, nor suffices for, a parade of particular experiences *in specie*. It affords me some



consolation that the waving of a red cloak, though it renders the bull more ferocious, yet diverts any immediate attack upon the person.

In a recent number of *Punch*, a paragraph concerning Berlin taxi-drivers and a badge to denote the linguistic capabilities of some of their number, was made the occasion of a joke that turned upon their linguistic capabilities when paid the exact legal fare. Now it so happens that this, which would be a pointed joke in the case of our own taxi-drivers, and which meets the case of what we like to think of as the typical taxi-driver, yet is distinctly, though, of course, unwittingly, unjust to the Berlin species. For though he may hope for an addition, he expects no more than is his legal due. This may seem to be somewhat irrelevant to the matter in hand. But I would suggest, rather, I would insist, that we are constantly making a similar mistake about a much more important thing. I would not be so unjust as to attempt to divest the Italian of his position in English comedy as the typical musician, but in any serious estimation the German has been for several decades considered the embodiment of what Plato would have called ὁ αὐτὸς μουσικός. And in spite of the fact that musical students no longer feel compelled to stream across the Channel to Leipzig, and the schools of modern British composers flourish in a position that might be described as assured were it not for the threat of the Copyright Bill, yet even so the eyes of all wait still upon Germany. Her virtues, to judge from the publicity afforded them, must be known to all—a magnificent and carefully ordered organisation, a thorough performance of anything undertaken. But we have been by far too liberal in endowing her, on account of her possessing these, with a reputation for all the virtues. I fancy some suspicions have been roused on this point by a lack of enterprise in the programmes of the Berlin Philharmonic Orchestra whilst visiting England in recent years. In point of fact, with the exception of Opera, this lack of enterprise appeared to me to be very prevalent.

To the subject of opera we will return later. Meanwhile it may come as something of a shock to English musicians to be told at a moment when their leading orchestras are repeatedly laying themselves open to the charge of shirking the ambitions they have allowed themselves to commit to paper, and when, if a note of Bruckner or Mahler has been heard in England for twenty years, it has been in the teeth of the fearful odds of apathy, that England has the advantage of a spirit of enterprise much in excess of Germany and Austria. No doubt, where it is necessary to uphold a very high standard of performance for which you are justly famous, there is some excuse to be made for not rushing into the fray as do those who are less tied by responsibilities. But not all German orchestras

have such a high standard of performance—indeed, where I found it, I thought it depended much upon one or two eminent conductors. Very possibly the enterprise likewise rests upon these men. As Mr. Ernest Newman recently had occasion to remark, the average German conductor (who is not of the first rank) is thoroughly competent and thoroughly dull.

On the subject of conducting I may be permitted to remark, in parenthesis, an interesting contrast between the restrained manner of most German conductors and that emphatic manner which, on the whole, prevails, because up to the present it has almost invariably been essential, in England. I believe this to be due to the fact that in England during a performance the conductor still has much to do by way of rehearsal—in fact, even with those of our conductors who are notably concise and restrained in their manner, one cannot help feeling that it is their immediate concern to keep things tidy and polite. To me it appears only too possible that this politeness of performance may be mistaken for a quality of real and permanent worth.

To return to the discussion of musical enterprise. I must confess that I found Berlin very much in advance of Vienna in this respect.\* In this latter city the facilities for making music and the quantity of music made are truly astonishing. Music predominates above all the consternation of politics and hopeless embarrassment of finance; I think it not unfair to say that it very largely fills the place of religion. But, except amongst the critics and a few other folk of an enquiring mind, there seemed to be not the slightest interest (beyond a certain condescension) as to what Paris, London, Berlin (for instance) were doing. Such "importations" as have taken place, to judge from what I was told and from what I saw for myself, have been few, and in spite of the comfortable remarks of the papers, have made little real effect. Yet, if we are honest we do not become ashamed of composers we admire merely because Vienna is indifferent to them. As for Bruckner and Mahler, whatever position may be won for them in England (and I fancy that if they have even a few ardent followers there will be a battle that will eclipse that concerning Berlioz), in Vienna they enjoy a position at once as monopolising and as ludicrous as that of Handel in England some century or more ago, that of "a safe stronghold." Certainly their popularity abroad should have led to their recognition in England, and no doubt we should

\* Nevertheless during the three weeks that I spent in Berlin four of the most important chamber concerts (not a series) were devoted entirely to Beethoven string quartets. The first Rasumovsky was played three times. They retaliate by pointing the finger at the threatened monopoly of Bach in England. But we do know (most of us) how to play our Bach. In Germany I have heard him as dead as a bone, and in Vienna Handel's Messiah was stuck about with the tricks of the romanticists.



manage better about such things if we proceeded upon the lines of English justice (as opposed to French), which presumes a man to be good unless it has proved him bad. On the other hand, without wishing to take an unfair advantage of these composers, I wish to emphasise the fact that there is absolutely no reason why we should pretend to ourselves that we like any work merely because people of a different temperament and history admittedly do like it. We find it hard and uncharitable to consider that any man, or age of men, should have compiled their immense labours, the centre of great ideals and great admiration, without our commendation. I say this because, looking as we do to all the chief nations of Europe and to America to see what their composers, orchestras and conductors are doing, it is of vital importance that we should not forget to make our own judgments, whichever way they are made. Also that we should remember that there are composers, conductors, orchestras, etc., in England, many of whom have shown signs of excelling, and that importation is not the only form of enterprise. Further, it is well to point out that we have treasures such as the ecclesiastical music of our choral foundations, which occupy a unique position in the world.

Before passing to my final remarks, I must draw attention to one aspect of opera abroad which made a very strong impression upon me. In England one would suppose, in spite of an ephemeral reminder such as Goossens' *Judith*, that all known operas have been with us "from the beginning." It startles one to walk into an opera house, Dresden, for instance, and hear an opera quite in the infancy of its history, such as Max Brand's *Machinist Hopkins*, that has not yet assured itself a subsequent history, still a matter of lively dispute. One recollects that Weber and Wagner lived and worked here at one time, and the utter falsity of so much taking for granted as the world allows itself is at once apparent. I suspect that there are not a few of us who allow ourselves to commend in an examination paper an opera of Monteverdi or Handel that we do not even trouble to see performed when the opportunity presents itself for the first, and through our own fault, perhaps, for the only time in our lives.

This brings me to my final consideration. It must be admitted that the musical enterprise of England, as judged by its manifestation in amateur activities alone, is very considerable. Some day it will be more readily admitted that our difficulties are our great advantage. But, unfortunately, one of our greatest difficulties has a demoralising effect. It is the lack of response. In some cases this is due to a lack of knowledge as to where our good things lie; unfortunately, sometimes it is nothing of the sort. I myself believe (it is a difficult and subtle thought) that the volume of so-called response met with abroad plays a considerable part in actually damping enterprise.

On the other hand, though it is at bottom an uncritical response, it renders music-making a practical and successful matter. *We* are vastly foolish in the practical side of the matter. Really we cannot excuse ourselves for such things as the obstruction of what we attempt through lack of rehearsal, or for expecting pupils to thrive on twenty-minute snippets of lessons. Such things are rightly ridiculed abroad.

If, on the whole, I have behaved like Balaam and blessed the children of England where I was expected to curse, I would submit that there is no lack of indignant prophets to perform that task. It affords me some pleasure to prohibit people from denouncing themselves *all round* in favour of those whose virtues they have never suspected to be mingled with alloy.

S. T. M. NEWMAN.

## THE ROYAL COLLEGIAN ABROAD

### LONDON

On 30th September, at the Wigmore Hall, the Snow String Quartet, of which Mr. Ernest Tomlinson and Mr. Edward Robinson are Old Collegians, played three quartets, one being the first performance of a quartet in G major by Herbert Sumsion.

The Bronkhurst Trio played on 1st October at Granville Hall (Finchley Chamber Concerts). Programme: Brahms' C major trio, Elgar's violin sonata and Mozart trio in C major; on 20th October, at the People's Palace (Guild of Players and Singers) Mozart trio in G major, Beethoven's "Moonlight" sonata, and Schumann trio in D minor; on 1st November, at Conway Hall (Guild of Players and Singers), Mozart trio in B flat and Beethoven trio in E flat, Op. 70, No. 2; and on 13th November, for the B.B.C. (2LO), Beethoven trio in E flat and Schubert trio in B flat.

On 3rd October, at the Promenade Concert at Queen's Hall, "In Green Ways," a song group for soprano and orchestra by Herbert Howells (composed for the Gloucester Festival), was performed. Miss Dorothy Silk was the soloist, the composer conducted.

On the 7th and 14th October Mr. Clive Carey gave song recitals at the Aeolian Hall, when his programme included a song of his own composition and others by Vaughan Williams, Denis Browne, Duparc, Röntgen, Strauss, Pizzetti, Borodine, Tschaiakowsky, etc.

On 12th October, at the Wigmore Hall, Mr. Cecil Bonvalot and Miss Suzanne de Livet gave a recital of violin and pianoforte works, including sonatas by Bach, Honegger and Brahms, a Lyric Poem by Eugene Goossens, and six Rumänische Volkstänze by Bartók.

On 14th October Miss Beatrice Harrison and Mr. George Chavchavadze gave a violoncello and pianoforte recital at the Wigmore Hall, when they played sonatas by Brahms and Grieg, and violoncello solos were given by Handel, Percy Grainger, Fauré, Delius, Dawes and Esposito.

On the 17th October, for the B.B.C. (2LO), a Military Band Concert was given, at which "Aubade," by Norman Demuth, was played.

On 21st October, at the Kensington Music Club, the Barbirolli Orchestra played Holst's Fugal Concerto for flute and oboe with string orchestra; soloists, Mr. Gordon Walker and Mr. Léon Goossens.

On 22nd October, at the Grotrian Hall, Miss Dorothea Webb gave a song recital, assisted by Miss Muriel Nixon, when her programme consisted of Pergolesi's "Salve Regina" for soprano and alto, Goethe Lieder by Medtner, and songs by the following Old Collegians, Nicholas Gatty, John Ireland, Armstrong Gibbs, Rutland Boughton, Arthur Benjamin and Herbert Howells.

On 30th October, at the Aeolian Hall, Mr. Gordon Bryan gave a Chamber Concert at which Miss Odette de Foras, Mr. Pierre Tas, Mr. Claude Hobday, Mr. Léon Goossens, Mr. Ralph Clarke and Mr. Constant Lambert assisted. The programme included several new works by British composers, three Songs with instrumental accompaniment, and "Ephemera" for voice, string quartet, flute, oboe, clarinet and piano by Patrick Hadley, and seven Poems by Li-Po, for voice, string quartet, flute, oboe and clarinet, and a Sonata for pianoforte by Constant Lambert being amongst the number.

On 30th October Mr. Armstrong Gibbs gave a concert of his own compositions at the Aeolian Hall, when he was assisted, amongst others, by Mr. Maurice Jacobson and Mr. Pierre Tas. The programme included the first performance of the Lyric Sonata for violin and pianoforte, string quartet in E, and Songs with string quartet accompaniment.

On 7th November and 12th December, at the Grotrian Hall, Miss Sybil Crawley gave song recitals; at the former her programme included songs by Franck, Fauré, Rhené-Baton, Debussy, Wolf, Delius, Ernest Walker Quilter, Warlock and Dunhill; at the latter, the London String Players assisted, conducted by Mr. Herbert Menges.

On 7th November, at the Wigmore Hall, Miss Tessa Richardson gave a Song Recital, at which she was assisted by Miss Kathleen Markwell.

On the 7th and 15th November, at the Wigmore Hall, Mr. Malcolm Davidson gave song recitals, including songs by Caccini, Durante, Vaughan Williams, Armstrong Gibbs, Malcolm Davidson, Brahms and Strauss.

On the 8th November, at the Wigmore Hall, Mr. Seymour Whinyates and Miss Kathleen Long gave a violin and pianoforte recital, playing sonatas by Mozart, Brahms and Hindemith.

On the 4th December, at the Aeolian Hall, Mr. Guy Warrack conducted the Aeolian Chamber Orchestra. The soloists were Miss Odette de Foras and Mr. Ambrose Gauntlett. First performances were given of "The Last Memory," rhapsody for soprano, solo violoncello and orchestra by Patrick Hadley, and "Lullaby" by Guy Warrack.

On the 6th December, at the American Women's Club, Mr. Gethyn Wykcham-George and Miss Joan Black played works by Tchaikowsky, Brahms, Ravel, de Falla and Franck.

### CONTINENTAL

At Vienna, in the Kleiner Konzerthaus-Saal, on 28th October, Miss Joyce McGowan Clark gave a "Sonata Evening," with Miss Isobel Armour, playing sonatas by Bach, Brahms and Jean Hure, and on 20th November Miss Clark gave a pianoforte recital, when her programme consisted of works by Bach, Beethoven, Brahms, Medtner, John Ireland, Debussy and Albeniz.

### MUSIC AT PUBLIC SCHOOLS

THE COLLEGE, BISHOP'S STORTFORD: DR. A. F. BARNES

The terminal concert was given on 16th December. The programme included "Egmont" and Mozart's pianoforte concerto in A major, the solo portion of which was played by J. R. Wray, a boy of 14½, who showed exceptional promise. The choral portions of the programme consisted of glees and part-songs, sung by the College Choir.



The Music Society has given three concerts during the winter term : a violoncello recital by Miss Rita Sharpe, a pianoforte recital by Mr. Kendall Taylor, and a folksong duet and elocution recital.

Two full orchestral services have been given in the College Memorial Hall, and the College Choir fulfilled an engagement at the Brotherhood Mission in Bishop's Stortford on 1st December.

#### ETON COLLEGE : DR. HENRY LEY

On the 12th October members of Harrow School gave a concert. On 3rd November an informal concert was given by members of the School, when the programme included piano, violin, flute and clarinet solos and songs. In November the music competitions took place, and on 16th December the Musical Society gave a concert in School Hall, when Purcell's "King Arthur" was given, and other items of the programme included Larghetto from Mozart's clarinet quintet, trio for flute, violin and viola by Beethoven, Handel's sonata for flute and piano in F, vocal quartets, organ and piano solos and songs.

A performance of Bach's B minor mass was given by the Windsor and Eton Choral Society in the College Chapel, and at the Carol Service on 15th December part of the Gloria from the Mass was sung by members of the School. The orchestra at the School concert for the first time consisted only of the Resident and Teaching Staff, and members of the School, past and present.

#### OUNDLE SCHOOL : MR. C. SPURLING

On the 15th December, in the Great Hall, the following works of Bach were given : "Sleepers, wake," "Bide with us," Sonatina from "God's time is the best," "Sound your knell," from Cantata No. 53, and "A Stronghold Sure." As usual the whole School took part, either in the orchestra or in the choir, or in the great chorales.

#### TRENT COLLEGE : MR. F. BELLRINGER

On the 9th November a chamber concert was given at the College. The works performed were Sonata in E for oboe and pianoforte by Locillet, some piano soli by Debussy and Grainger, and a Haydn trio. The performers were Mr. Bellringer and members of the music staff. Recitals of Christmas music were given in Chapel on the 8th and 15th December. The choir sang mediæval and modern carols, and the instrumental items consisted of the following : Slow movement from concerto in C minor for two violins and organ by Bach ; slow movement from a Locillet sonata for two flutes and organ ; an adagio for clarinet and organ by Wagner ; and the middle movement of the Bach A minor violin concerto.

#### WESTMINSTER SCHOOL : MR. C. THORNTON LOFTHOUSE

On 16th October the International String Quartet gave a concert at which Mr. Lofthouse joined them in quintets by César Franck and Schumann. On 28th October an informal concert was held Up School, and on 29th November Bach's Christmas Oratorio was performed, the soloists being Miss Marjory Harrison, Miss Dilys Jones, Mr. Petitpierre, and Mr. Bonhote ; the two last were both connected with the School, the tenor being an old Westminster boy and the bass a master on the staff. Every boy in the school took part in seven numbers, although only very short rehearsals were possible, and two boys, a violinist and a trumpeter (on a Bach trumpet), played the violin and trumpet obbligati.

#### APPOINTMENTS

Sir Hugh Allen, K.C.V.O., has become President of the Incorporated Society of Musicians for 1930.

Mr. Bernhard Ord has succeeded Dr. Mann as organist of King's College, Cambridge.

## BIRTH

HOWE.—On 9th December, 1929, at 41, Lee Park, Blackheath, to the Rev. and Mrs. Lionel Howe (Miss Marjorie Barton) a son, Jeremy Frederic.

## MARRIAGES

BARNES—PHILLIPS.—On 10th October, 1929, in Charterhouse Chapel, E.C. 1, Mair Olwen, daughter of Mr. and Mrs. W. B. Phillips, to Captain H. A. Barnes, I.A.

BRONKHURST—WILSON.—On 22nd July, 1929, Henry Bronkhurst, younger son of the late Mr. M. Bronkhurst and of Mrs. A. J. Bondt, to Marie Eleanor, only daughter of Mrs. Sarah Wilson.

FERNBACK—SEDGWICK.—On 19th October, 1929, at St. Mary's Church, Cadogan Street, S.W., Helmar Fernback to Margaret Monica, daughter of Mr. and Mrs. William Sedgwick, of Queen's Avenue, Woodford Green, Essex.

## OBITUARY

## VIOLET MAGNIAC

(MRS. CHARLES VERNON MAGUIRE)

Mrs. Vernon Magniac, whose death, after a serious operation, occurred on December 6, was the daughter of Dr. John Anderson, of Harley Street. Dr. Anderson was medical adviser to the de Reszke brothers on their yearly visits to Covent Garden, and on his daughter developing a voice, he sent her to study with Jean in Paris. (Thus for several years she became a fellow student of, among others, Louise Edvina, Maggie Teyte, and Olga Lynn.) On returning home, she continued working with Edouard de Reszke, who had set up in London as a teacher, and gave several successful recitals.

In 1912 she married and all idea of a career was given up. During the War her husband died, but it was not for several years afterwards that she was persuaded to take up teaching, for which she proved to be eminently suited.

In 1923 she was appointed to the Staff of the College, and in 1926 to that of the Webber-Douglas School of Singing.

A year before Jean de Reszke's death she joined him at Royat and worked hard for several weeks. This visit rekindled the devotion and admiration for the "Maitre," which had existed ever since her student days.

I am convinced that the many pupils who have passed through her hands during these years will feel the loss, not only of a thoroughly competent and efficient teacher, but also of a true and sympathetic friend.

W. J. D.

## CHARLES NEVILLE HOLMES

Charles Holmes finished his college course in the summer of last year; he died on December 17 at the house of a friend and fellow-student. Disease had threatened him for some years; with indomitable cheerfulness and good spirits he managed to minimise it and conceal it from his fellows, the more so as autumn wore on and his condition became worse. His friends will not forget his visits to College last term, nor their pleasant recollections of his personality: to a natural charm he added many graces, and won much affection in a short life.

His studies at College were mainly directed to singing and the stage: he appeared often in the Parry Theatre productions, both plays and operas; at his home in Harrogate he was well known for his good work with the Dramatic Society. Born in 1900, he was twenty-nine when he died; he is buried in Richmond Cemetery. His sister has our deep sympathy.

H. P.-G.

## MARY P. DUNHILL

It is with deep sadness we record the death on October 23, 1929, at Merano, Italy, of Mary Penrose Arnold (Mrs. Dunhill). Through her own studentship at the R.C.M. and by her marriage with Thomas F. Dunhill she was doubly linked with the College, and everyone who knew "Molly Arnold" mourns her departure as a personal grief.

Born on October 17, 1886, she entered the College as a pupil in September, 1910, taking piano as her First Study under Fritz Hartvigson and Franklin Taylor, and 'Cello and Pianoforte accompaniment under W. H. Squire and Mr. Sewell. In June, 1913, she left at half-term, and next spring she was married on April 4 to Thomas Dunhill at St. Luke's, Chelsea. Those who saw her in those summer months before the outbreak of War still recall the radiant happiness of her look. With War came the shadow of anxiety. But Molly Dunhill was as indomitable in her courage then as in recent years, when she fought against advancing illness with more than human fortitude. As her husband said: "She never gave up, and almost to the last day was making her plans for the future and interested in everything in the present." When the sad news of her passing became known, a great wave of sympathy flowed towards him and her children from all who had known her. She was one of the people who, once met, could never be forgotten. Not because she spoke much, for she had a kind of enchanting shyness in her manner, but because her face and large, dark-lashed eyes—of an almost Irish type of beauty—were eloquent of a fine character of unusual kind. She had energy and reserve, fire and stillness in one.

On her mother's side she was a niece of Miss Mary Waketfield, who pioneered the Competitive Festival movement in England and more especially the Westmorland gathering. On her father's side she was a granddaughter of Dr. Arnold, of Rugby, and grandniece of Matthew Arnold the poet, her father himself being Mr. Edward Arnold, the well-known publisher. Like Keats, Stevenson and Elroy Flecker, she was sent to a foreign land in the hope a milder climate might help her. Like them, and like that friend, Arthur Clough, upon whom Matthew Arnold wrote his beautiful monody, "Thyrsis," there she passed away, though her ashes now rest at home in Chiddingfold Churchyard. She left no written books to perpetuate her name, but she did what is harder—she wrote bravely and beautifully in the book of human existence, and was herself her own poem.

## COLLEGE NOTES AND NEWS

## THE DANCE

YES! our Special Correspondent describes it as "*The Dance*." He explains that it was the first affair of its kind got up for four terms. By his emphatic tone of voice it might almost be imagined to have been the biggest sensation (outside the newspapers) for several years. But we cannot believe that, and while he waxes more and more eloquent on this general aspect of the subject and gets more and more ironic in his flowing expressions of astonishment and amaze, we must steadily refuse to write down his remarks, even though they might make lively and foolish reading for several pages. . . . After about a quarter of an hour, he suddenly seems to notice that we are still waiting impatiently for some distinguishable account of the actual affair held on December 10th. He appears to be a long-winded gentleman, and starts off again—quite without apology—almost at once.

The dance he says was a good show and thoroughly enjoyed, in their different ways, by the Visitors, the Distinguished Visitors, the Committee of Management, the Band (the "London Revels"), the Staff, the Chuckers-Out, and the Small Boy



who peered in through the skylight and could not be Chucked Out. The latter perhaps had the greatest fun, and undoubtedly must have cast the first cotton-wool round-shot, an act which precipitated (as in the tale of Jason and the Dragon's Teeth) a general confusion and disorder and the engaging in battle of everyone with everyone else. But this was late in the evening, when there had long been time for the dragon to be killed, cooked and eaten. (In thus disposing of the monster, acknowledgment must here be made to Mr. Paul Jones for his most useful aid earlier on.) The band, apparently very much startled or affrighted at the amazing riot just mentioned, proceeded to perform about twice as vigorously as before, and then consented in a rash moment to keeping it up for a whole half hour extra, until 1.30 a.m. Their announcement was received with general applause, and then it began to be seen how well justified they had been in so mysteriously disappearing in search of refreshment and fortification during one of the earlier intervals. "Fore-armed is fore-warmed" or something. And at any rate they had been set such a very bad example previously, by the hue and cry of a hundred-and-one people all wanting one single bottle of champagne. There was this amount of champagne, and it went with a distinct pop, somewhat naturally after the state of agitation it must have been in, and the state of indignation, at being drawn for out of a common hat. However, the lucky winner had no such feelings and was satisfied enough at finding that the bottle was not *all* froth by the time it reached him. Over the states of feelings of winners of other prizes, it were perhaps best to draw a veil.

Mention must be made in appreciation of the rooms, just across the road from here, of the Imperial College Union, who kindly granted us the use of them for our crowd of nearly 250 that turned up. Also of the excellent catering done for us there. Also of the festive and attractive decorating that members of our own committee had done. And the latter must also congratulate themselves, with a word of thanks to their friends in the General Office here, that, financially, the forebodings of the gloomy prognosticators were happily not realised, and that a sum, which includes the proceeds from the raffle, has been able to be put aside as the basis of a Guarantee Fund for a future occasion. And already, do we not detect a whisper in the air—a quite unofficial whisper, as before—of something not yet to be spoken about aloud?

(Our friend, the Special Correspondent, will not answer this.)

L.W.H.

### THE JUNIOR EXHIBITIONERS' PARTY

LAST term ended seasonably with the most successful Christmas party that the Junior Exhibitioners have ever known. It was given by the members of the Teachers' Training Course on Wednesday, December 11th.

At the very first glance one could see it was going to be something out of the ordinary: the Concert Hall was profusely decorated, and a large and imposing Christmas tree stood in the place of honour. Tea came first, and by five-thirty it was impossible for us, in spite of all our hard-earned knowledge of psychology, to prevail upon any child to accept even so small a trifle as a chocolate biscuit, so the tables were abandoned in favour of games.

With no little difficulty the ninety children were divided into four sections, which competed against each other in various energetic races. These were run with great keenness, and there was a marked crescendo of excitement towards the end of each heat. We were particularly delighted watching Dr. Buck, in an ill fitting paper cap, enjoying "musical arms" with the best of them.

The last event of the evening was the distribution of presents. These, attached each to a balloon, floated down from the balcony in a steady stream, and were received by the waiting throng below.

All this could never have been achieved without the untiring enthusiasm and energy of Miss Bull, who was the moving force, ably assisted by the committee. We should also like to convey our thanks to Mrs. Flowers, whom we were glad to see back in College to help with the tea; and to Mr. Hughes and Mr. Leslie, who were responsible for the many ingenious stage effects.

M. LOVEDAY MURRAY.

MARY T. PRIESTMAN.

THE Tennis Court had its share of use during the term, but no attempt was made to hold any Tournaments. These are better left for the Summer, when we can count on more settled weather and longer hours of daylight. In these dark winter days we do not often enough feel sufficiently inspired to change into flannels and other suitable tennis garb. And the Clerk of the Weather has such an annoying and selfish habit of breaking what is our one fundamental rule, written in the Tennis Book: "No booking of the Court is allowed more than a week ahead"!

WHEN all is said and done, we may suddenly one day come across a flourishing Games Club in our midst. With something over 700 students here at College it is not strange that A does not know B, and has never heard of C, or of C's spare-time activities. In fact, for all A knows there may be a dozen societies which he or she would give all leisure itself to join; and for all C knows there may be a hundred unsuspected A's only waiting for a word from him (or her) to join in anything proposed. So far as we know, there is not yet anything in the nature of a Games Club, though lately upstairs on the general notice-board there has appeared an appeal for information about any College Hockey activities, written perhaps by an A (or a potential C). Perhaps we may say a word here in answer to that appeal, though doubtless by this time it has already been answered through the less public channel of the letter-rack.

It seems to be an undoubted fact that within living memory there has been a Games Club amongst us. We do not imagine that it came to an end because of the kindly provision of our present tennis-court, since tennis can hardly be regarded as a rival, in their season, to hockey or lacrosse or soccer. It probably came to an end simply with the accidents of comings and goings of students, and because, when its main supporters all left about the same term, there was no one who knew enough about it or who had the leisure to carry on the tradition. It seems that now, at this moment, there would be quite a sufficient number of people to make up, perhaps, two XI's of hockey and even a XII of lacrosse, if they were once started. To anyone taking an early morning stroll in the region of the Albert Memorial in Kensington Gardens this fact should be sufficiently plain, since for some time past Q.A.H. people have had the privilege of playing there. By the time these words appear in print perhaps something further may have materialized.

WE are not, perhaps, entirely correct in saying that there is no one left in College "to carry on the tradition." Last term we recollect having seen posted on the board a list of names comprising a football team, though it seemed a little doubtful whom exactly they were announced to play against. The team appeared to consist almost entirely of members of the Teaching Staff. Whether the famous match ever came off, or whether there were such differences of opinion, some professors advising "head voice," others "pizzicato," and yet others something to do with "soft registration on the Swell," that a complete deadlock was reached, and even practice games could not be begun—all this is as yet undivulged, for the notice disappeared as mysteriously as it had appeared in the first place. But at

least its appearance showed evidence that someone knew something about something, for on the face of it, it seemed to be a reasonable imitation of the proper thing, all the technical terms being correct down to the last detail !

WE have received a notice concerning the activities of the newly-formed branch in College of the "Lifcu" (London Inter-Faculty Christian Union). Meetings are held once a month—on the first Wednesday in the month. Although the Movement was founded here only last term, it is receiving encouraging support, and the meetings are becoming increasingly well attended. The leader is Miss Moyra Hunter, and the honorary secretary, who will supply all information, is Miss Barbara Amor-Wright.

Now that we know we have a novelist among us—Miss Betty Inskip, a present student—we shall hope soon to get the perfect story of music-student life. Miss Inskip's first novel, "The Ravelled Sleeve," was published last October and has been very successful.

THE main addition to the Parry Room library last term was the new Encyclopædia Britannica, which, in its own special bookcase, now occupies a central position in the room. We are delighted also to find that the complete bound set of past numbers of the R.C.M. Magazine has come out of hiding, and, indeed, has had the effrontery to plant itself down in that same bookcase, opposite to the Encyclopædia Britannica, where it is very conveniently available for reference.

As has been mentioned by the Director in his last two Terminal Addresses, Room 38 is now known as the "Benson Room," and forms part of the College Library, in memory of the late Colonel Lionel S. Benson, for many years a member of the Council. The room contains his celebrated collection of prints, and his bookcases of mediæval and modern music, all of which he left to the College.

THE Concert Hall organ was once again available towards the end of last term, after having been renovated by Messrs. Walker. Dr. Alcock's Special Recital on it on December 4th is recorded elsewhere. The organ was originally erected in 1901, and now, during its overhauling and cleaning by the same firm, the following alterations and additions have been made :—Salicional 8 ft. in place of Lieblich Gedact on Great ; Choir Organ enclosed ; new enclosed Tromba 8 ft. on Great and Choir in place of Great Trumpet ; Vox Angelica T.C. 8 ft. on Choir in place of Gamba ; Lieblich Bourdon added to Swell and also derived on Pedal.

An illustrated leaflet can be obtained on application to the Registrar at the College, or to the Organ Builders.

AN organ student has lately been seen proudly bearing a "Swell to Great" stop-knob as a walking stick. Long exercise in pulling out that coupler seems in this case to have produced excessive strength of arm, but it is reassuring that the plunder does not appear to be from any of the College organs.

*"The charge for announcements in this column . . ." etc.*

Contributions of likely material are invited. News and views about College affairs and comprehensive accounts of all incidental activities, in case they should have been overlooked by the members of the Magazine Committee, would be welcomed by the Editor.



## CALENDARS

COMING, as it does, so conveniently soon after Christmas, the New Year is always included in expressions of goodwill, and at the same time provides an opportunity, to those of us whose original ideas on suitable Yuletide gifts have failed, to give as a present what must be the most sought-after object in the stationery world in the latter part of December—namely, the Calendar.

Calendars might be divided into three classes. First, those that are bought for their artistic attraction; secondly, those that aim at instructing the unlearned with quotations from the Great, or supplying the non-thinking with thoughts for the day; and thirdly, those that aim at nothing higher than to inform one of the date.

When one has sufficiently recovered from the seasonable festivities, and from the sight of so many Calendars heralding the arrival of yet another year, there is the problem of parking them on suitable sites, with an eye to the various uses that could be made of them.

Those of beauty are naturally employed as ornaments and hung where they can be admired from day to day, their general condition, however (if of the tear-off-along-dotted-line-every-month type), usually remaining the same from January to December.

The tradesman uses the Calendar to encourage further esteemed favours in the coming year. This type of Calendar, with its generous colourings of deep-blue sea and snow-capped mountains, with a rising early-morning mist, is always welcomed in the domestic apartments, where, having served its time as a date-reminder, it is usually framed as a work of art.

Then there is usually an "unmarked" or free-from-other-people's-greetings Calendar, received at Christmas from a distant friend, which often comes in useful as a New Year gift for an old acquaintance, whose existence was accidentally overlooked in the Christmas rush, but who certainly should not "be forgot."

One might liken the Calendar to the phrase so often used in ending a letter to a friend of doubtful degree of intimacy—"Yours in haste"! It is a sort of compromise. One sends Calendars to those whom one knows too well to put off with Christmas cards, and not well enough to favour with anything else.

It is surprising how many people possess Calendars, and how few ever look at them, or ever know the date. I daresay, if the publishers were to produce "Calendars" with multiplication tables instead of days of the month, very few people would notice it. Yet there are

misguided persons who year after year suffer under the delusion that we use the things. And it is in writing to thank them after Christmas that the difficulty arises in showing our appreciation, as the following extracts from letters I wrote myself will show :—

MY DEAR AUNT SOPHIE,

My best thanks to you for the delightful Calendar you sent me. Such nice clear figures, and I think the names of the months look so artistic. You must have spent *hours* choosing it. One of my New Year resolutions is to tear off the slips every four months so as to keep up to date . . .

Ever your affectionate nephew, RUDOLF.

DEAR COUSIN FLAVIA,

How time flies ! It was only yesterday that I discovered it was the 9th—your Calendar is *so* useful—and now we are already in double figures. Have you noticed that February and March both start on the same day this year, and any date in February is on exactly the same day of the week as in March ? (I should not have known this but for your charming Calendar.) And yet Mr. Thomas talks about economy, when they might easily have put the two months on one strip, with the three extra days for March at the end ! I think I shall write to the papers about it.

Ever yours, RUDOLF.

DEAR MRS. WOODWIND,

So many thanks for sending me that helpful Calendar. I look at the date regularly every three days, just to make sure where we've got to. Do you remember the immortal words of Shakespeare, "To-morrow, and to-morrow and to-morrow" ? That is just what I say to myself when I tear off three days at a time. The Calendar reminds me of you every time I look at it, and again thanking you for your kind thought.

Yours sincerely, RUDOLF W. NUGGET.

DEAR AUNT EMMA,

What a delectable calendar ! And such nice taste, too. It was thoughtful of you to send it, and to imagine that I might not have one. (When I once told you I was very fond of dates at school I was really thinking of another kind.) However, I am sure I will find your Calendar invaluable. I never can remember the little rhyme about September having 31 days—I always used to think it had 34. I love the quotations for each month—I am learning some of them by heart, as I always think its a good thing to have a few handy, don't you ? My love to the canary.

Your affec. great-nephew, RUDOLF.

As you see, it is not always easy to convey the right spirit when your feelings towards Calendars, as Calendars, are a little mixed. Perhaps you will think me to be an anti-Kalendist, but I should be



the last person to join in a Contra Calendar Campaign. How could Cæsar beware the Ides of March without a Calendar? Where would we be without it? The world would be at a standstill. I shudder at the thought of perpetual Winter.

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As I write there are two Calendars before me—which reminds me, I've forgotten the date. I must look it up in my diary.

R.W.N.

## BOOKS AND MUSIC

The Oxford University Press has published :—

Two Songs, by JOHN IRELAND. 1, Tryst (Arthur Symons); 2, During Music (P. G. Rossetti). 3/6 complete, or 2/- each separate.

Six English Folk-Songs, by R. O. MORRIS. 1/6 complete; or separate, 3d. and 4d. The Songs are freely arranged for unaccompanied chorus.

- (1) "Seventeen come Sunday." (2) "Brisk Young Sailor" (1st version).  
 (3) "Brisk Young Sailor" (2nd version). (4) "The Lawyer."  
 (5) "Tarry Trousers." (6) "The Cuckoo."

## CORRESPONDENCE

The following letter was written by Mr. John Snowden to a friend. It is so interesting that I have asked permission of both parties concerned to have it printed. This is how it runs :—

A week ago I played at an orchestral concert at Mill Hill School (Miss Bull had provided many of the players) and the Headmaster (Mr. Jacks) made a speech announcing the fact that Mr. L. A. Cane, the music master, has just completed 100 terms in his position as music master of Mill Hill School. The Headmaster said that this was possibly a record. I might add that he is still very full of energy and enthusiasm, and looks like carrying on for a good many more terms yet! I often feel that the College should be rather proud of its list of public school music masters. Their work seems to me to be of vital importance, and I like to think that at the three public schools at which I teach—Harrow, Mill Hill and Bishop's Stortford—the music masters are all Royal Collegians!

Sincerely yours, JOHN SNOWDEN.



## THE TERM'S AWARDS

CHRISTMAS TERM, 1929

The Director has approved the following Awards :

## Council Exhibitions—

Harris, Lillian ...	...	Pianoforte
Williams, Megan ...	...	Organ
Seale, Edris ...	...	Organ
Willson, Kathleen ...	...	Singing
Godden, Phyllis ...	...	Singing
Phillips, Rae ...	...	Pianoforte
Triggs, Juanita ...	...	{ Pianoforte
		{ Accompt.
Norris, Pamela ...	...	Pianoforte
Collins, Kathleen ...	...	Pianoforte
Howard, Jean ...	...	Violin
Cashman, Eileen ...	...	Pianoforte

## Extra Awards—

Rees, Peggy ...	...	Violin
Brough, Violet ...	...	Viola

## Edmund Grove Exhibition—

Rees, Margaret ...	...	Singing
Dugarde, Madge ...	...	Violin
Geeson, Phyllis ...	...	Violoncello

## London Musical Society's Prize—

Westbury, Marjorie

## Extra Awards—

Hancock, George  
Jones, D. Morgan

## Cobbett Prizes for Performances of Chamber Works—

## A.—Chamber Concerts—

## Brahms Horn Trio—

Silver, Millicent  
Pulvermacher, Barbara  
Walding, Frederick

## Frank Bridge Fantasy Quartet—

Kenyon, Violet  
Curran, Albert  
Brough, Violet  
Geeson, Phyllis

## Alec. Templeton Trio—

Hobman, James  
Lyons, Haydn  
Templeton, Alec.

## B.—Informal Concerts—

Beethoven Quartet, Op. 59  
(Second Movement)—

Bartlett, Alan  
Sanders, Ralph  
Wright, Christine A.  
Wright, Barbara A.

## Mozart Quartet (Hautboy and Strings)

Ward, Alan  
Hulson, William  
\*Brough, Violet  
Evans, William

## Ravel Trio (First Movement)—

Alderson, Philip  
\*Hulson, William  
\*Evans, William

\*Prize Winners in another work

## Raymond Fennell Prizes for Teachers' Training Course—

## Class A.—

Brown, Kathleen N. F.  
Pascoe, Ruth E.  
Williams, Eva  
Murray, M. Loveday  
Morgan-Smith, Jocelyn  
\*French, Frances J.  
\*Pelloe, Mary E. P.  
\*Mayo, Madeline G.

## Class B.—

Connell, Ellen M. G.  
Wright, Constance A.  
Cattell, Joan  
Rayson, Margaret  
Simpson, Nancy M.  
Hartnell, Fredericka V. E.  
\*Moore, Maureen D. H.  
\*Tooth, Audrey H.  
Dinn, Winifreda L.

\*Prize Winners last term.

## Manns Memorial Prize—

## Divided between—

Pulvermacher, Barbara  
Tunbridge, Valerie

## Dove Prize—

Hartnell, Fredericka V. E.

## Edwin F. James Prize—

Walding, Frederick

## George Carter Scholarship—

Renewed for one year to  
Somers-Cocks, John

Katharine Florence Boulton Scholarship  
for Conductors—

Mathieson, James Muir (for one year)

## A.R.C.M. EXAMINATION

DECEMBER, 1929

## PIANOFORTE (TEACHING)—

- b* Aldridge, Edith Marjorie  
 Clapham, Elizabeth Rosemary  
 Hunt, Frances Evelyn  
 Lambert, Mabel  
 Morrisby, Margaret Ruth  
*a* Murray, Mary Loveday  
 Pelloe, Mary Elizabeth Perrin  
 Rayson, Margaret  
 Simpson, Nancy May  
*b* Tubbs, William James

## PIANOFORTE (SOLO PERFORMANCE)—

Walls Phyllis

## SINGING (SOLO PERFORMANCE)

Preston, Phyllis

## VIOLIN (TEACHING)—

- b* Richards, Mavis  
*b* Sanders, Ralph Ernest

## VIOLIN (SOLO PERFORMANCE)—

- b* Richards, Irene Alice

## VIOLONCELLO (TEACHING)—

- a* Kistner, Muriel Isabella

## ORGAN (SOLO PERFORMANCE)—

- b* *c* Foster, Albert John William  
*b* *c* Maynard, Ernest Walter

## FLUTE—

Kolff, Eveline

## HARP—

Hughes, Elizabeth Ada

## ELOCUTION AND DECLAMATION—

Green, Meriel St. Clair

*a* Competent knowledge of Harmony

*b* " " Harmony and Counterpoint

*c* " " Choir Training

## LIST OF DATES

## MIDSUMMER TERM, 1930

ENTRANCE EXAMINATION	...	...	Wednesday, 30th April
TERM BEGINS	...	...	Monday, 5th May
HALF TERM BEGINS	...	...	Monday, 16th June
TERMS ENDS	...	...	Saturday, 26th July